



# WORONI

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REVUE

Critique  
Page 4.

## BERTRAND RUSSELL ... PROVOCATIVE ... ?

### Asia Not His Metier

One may very well query the advisability of inviting Bertrand Russell, however eminent he may be in his own sphere, to speak on international relations and particularly "Ferment in Asia." It seems fair to say that in so doing the Institute of International Affairs has once again demonstrated that in its preference for eminent rather than learned speakers it is not contributing towards its avowed aim of promoting a serious study of international affairs.

Russell could contribute no more to the understanding of the problems of Asia than a reasonably advanced undergraduate. In fact, some of his conclusions on that

subject or rather his method of arriving at them would receive severe criticism in undergraduate circles. For example, it is simply not an intelligent contribution at all to say that one believes that the scepticism and individualism inherent in the Chinese character will combine to make Chinese Communism a form of Titoism, any more than a discussion along the lines of "if only the British Imperialists had not acted as they did, it might be easier to reach a compromise with the new Chinese Government" advances understanding of Asian affairs.

Russell's whole approach to the problem, which he had chosen to

discuss in a forty-minute lecture, must certainly be questioned. There seemed to be little connection between the remarks about the Turks knocking on the gates of Vienna, for example, and a serious and worthwhile discussion of Chinese Communism (if such it purported to be). Yet on the serious problem of Indonesia he had nothing whatever to say, and the same applied with regard to Burma and Indo-China.

It is significant, too, that although the lecture was delivered in Canberra at least two weeks after the outbreak of hostilities in Korea, Russell apparently could not incorporate any significant observations on the new situation beyond the pious hope that when it was over the situation might be such that his remarks would again be pertinent.

It was perhaps in his treatment of Malayan nationalism that the serious weakness of Russell's whole approach was best demonstrated. Claiming to be a supporter of the principle of self-determination (and indeed how could one be "respectable" these days and not do so?) he thought, nevertheless, that the Malaysians would have to be brought to realise that since they possessed most important world commodities such as rubber and tin they could not handle these as they wished, but would have to distribute them from a "world viewpoint." To say that this is unrealistic is to be kind to a speaker who puts it forwards as an intelligent view.

Where there was a possibility of a fair discussion on the rise of nationalism in South-East Asia and how the Communists have gained control of the movement, Russell maintained a discreet silence. It does not seem unreasonable to sug-

### KOREA AND COMMUNISM

Many Australians seem to know what is happening in Korea, but few know that the United Nations forces are fighting there, and why.

What ought to be clear is that the enemy is not Communism. Nor is it Russia, though the enemy has Russian support. The war in Korea is a war against aggression. The North Korean aggression came as a challenge to the United Nations, and the only way to meet it was to show the aggressors that the United Nations has the will to resist aggression, and the power to restore and keep the peace. Henceforth, the Security Council should work as it was intended to work, applying military sanctions to all "threats to the peace, breaches of the peace and acts of aggression."

At the moment, news from the Korean front is grim. The United States, as the backbone of the United Nations forces, finds itself in the position of beginning a war without preparation and being forced to buy time as best it can. But marines have just arrived from California, and if precedent is any guide, manpower and equipment will soon flow into Korea at a rate that will convince the Kremlin there is no possibility

of a quick victory for Communist attack on weak nations.

But though the action of the United Nations has a limited purpose—that of defence—there is no guarantee that it can be finished quickly, and we should be sure that it is Communist aggression we are fighting in Korea, not Communism as such. The North Koreans are not being opposed because they are Communists, nor because South Korea is the paragon of democracy: it is because they are using force against the territorial integrity and political independence of a sovereign state.

Communism can be overcome by demonstrating that democracy is a better ideology. In Asia, democracy will not be an acceptable alternative to Communism unless Asians believe it will provide a better standard of living than Communism. This will not be done by propping up reactionary governments or shooting economic reformers; it involves providing peasants with enough to eat, emancipating them from the holds of the landlords and the moneylenders; and giving them the technical means for building their countries into progressive economic enterprises.

A.J.R.

gest that he did so because he could not make any worthwhile observations. This is quite understandable since Russell's field is mathematical logic, and not politics or history. It does, however, lend point to the criticism of the Institute in bringing him out to lecture on subjects in which he is far from being an expert.

It was interesting to hear Russell's attempt to distinguish between "Communism" and "Russian Imperialism." Being, naturally enough, unable to show us a nation in the world to-day that subscribed to the theory of pure Communism (whatever that might be taken to be), he was driven again into advocacy instead of discussion, and suggested that if the Chinese Communists decided to limit their Communism to their own borders then we (the Western Nations) should let well alone and recognise their Government without interference. He apparently refuses to consider the possibility that imperialism may by now be a necessary and vital part of a Communist programme. That it may well have been proved by the course of historical events that to speak of Communism or Marxism in its "classical" sense in relation to any country is simply to refuse to recognise what has happened since 1917.

One further point which gave evidence of Russell's lack of integrated thinking was in his panacea for the ills of Asia—"birth control." It was not so much that he was at fault in thinking this to be a cure for the Asian population and thus for Asian imperialism, which in itself is a tremendously simplified view, but that he thought this consistent with his other "respectable" view, that Asian culture and religions should be preserved. Being completely caught up in the 20th century worship of science and social engineering, he was apparently unable to recognise the conflict of moralities here involved.

Similarly, one might take very great objection to the Russellian treatment of the problem of the Middle East. Why this had to be discussed at all under the topic, *Ferment in Asia*, is not quite clear, unless as has been suggested before,

because having no expert knowledge a broad canvas had to be chosen so that the forty minutes could be filled somehow. At any rate, it seems quite superficial to dismiss the whole complicated problem of Arab-Jewish relations and the foreign policies of America and Great Britain in relation thereto, by phrases such as "Lloyd George's perfidy" and an extremely questionable analysis of the importance of the State of New York in Presidential elections.

It seems that the Institute on the record of Northrop and Russell might well consider next the possibility of bringing out the accented philosopher and publicist of all time, Professor C. E. M. Joad.

Jill F. Crichton.

### POLITICAL SCIENCE CLUB MEETING

The most useful work done by the United Nations Economic and Social Council is in technical matters. That is the opinion of a former Australian delegate, Mr. Gordon Jockel, who spoke at the Political Science Club on Wednesday the 3rd.

The economic work of the Council is done through the Specialised Agencies and Technical Commissions, which work on specific projects in the field. Economically backward countries, for example, are gratefully receiving technical assistance, although they would scorn similar assistance offered by any individual country.

The social work of EcoSoc, by contrast, is conducted in an atmosphere of intellectual idealism, and most delegates waste the Council's time wrangling over moral principles, peddling their national ideologies and passing futile resolutions.

At the conclusion of Mr. Jockel's address, members were treated to super in the students' Common Room.

A.J.R.

### MODERN DECORATIONS

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### In the China Shop . . .

*Respectable . . . nothing new.*

#### Children at Play

The circular which gives biographical details of the Vice-chancellors of various universities attending the V-C's Conference introduces the U.K. delegation thus: "The U.K. delegation to the conference actually consists of four members—Mr. D. Emerys Evans, Dr. D. W. Logan, Sir Phillip Morris and Rev. Dr. Raven; Sir Raymond Priestley and I (Dr. J. F. Foster) are strictly speaking representatives of the central Association. I mention this because there may be a tendency to treat Sir Raymond as the doyen of the U.K. team—not that this would be any calamity, but it is just possible that some susceptibilities might be touched off if some regard was not paid to the true position.

I wonder what our news commentators would talk about if the airmail edition of the *Economist* didn't turn up.

An Ex-naval type looked very shaw of himself as he wend-y-ed his way out of the door at the Revue do at Gungahlin.

If you really want to know what Fascism is, read R. A. Brady's "Business as a System of Power," page 47. It is (take a deep breath) "... a monopolistically organised, militaristically minded, hierarchically graduated, and feudalistically directed autocracy in which the upper social reaches after having made the necessary compromises with the nouveaux puissants demagogery of platform and political tract, band together to constitute a governing class within a state . . ." Of course, it is all explained in footnote 65.

*. . . with the Bull*

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## THE THEATRE IN CANBERRA — AN INFORMAL HISTORY

Possibly the first theatrical performance in Canberra was the dedication and opening of Parliament in 1927. On the 9th of May of that year the settings, the pageantry and a distinguished cast were here, but the small audience was a big disappointment.

In the bleak and dreary years that followed the newly transplanted residents took to culture to relieve existence. A literary society put on performances of plays. Some of Canberra's present day giants were active in the drama then. Talk to them and you will hear heroic stories of big plays and musicals performed—they made new sets of scenery for each show, incontinently discarding the old—evidently recreational activity was necessary at all cost.

The survivors of early Canberra drama also tell you of the huge profits they made from their shows. They often charged 7/6 (and prior to the pound's loss of value, too) and packed the Albert Hall, rushing over to the Hotel Canberra for extra chairs. What happened to great profits that must have been made? Apparently some went to charity. What happened to the scenery and stage equipment that must have been accumulated? It seems to have disintegrated. When the Canberra Repertory Society was founded in 1932, it started from scratch. It is a great pity that its predecessors did not essay the forming of a permanent community theatre. Imagine what a boon a properly equipped theatre and clubroom would be now.

But the amateurs missed their chance of building up a permanent and substantial community theatre in those early days, as obviously the profits should have been devoted to this purpose. A strange lack of foresight in a city of planners and administrators!

Stranger still is the fact that the professionals—heedless and reckless private enterprise too—did make some attempt at provision of theatrical amenities. The company that built the Capitol Theatre provided a fairly good stage so that visiting professional com-

panies might use it, and made arrangements with J.C.W.'s to that effect. Thus Canberra had visits from such stars of the 'twenties as Muriel Starr and Emilie Polini. Private enterprise of course envisaged rapid growth of the capital and was acting on the profit motive. It was disillusioned. Installation of sound and ventilation equipment at the Capitol has made big inroads into the stage space. Only small companies could use it now,

High costs and small population do not encourage professional companies to come to Canberra. In more recent years the only visits have been by non-commercial com-

panies such as the Independent Theatre of Sydney and the Canterbury Players of New Zealand. Apart from drama there have been visits by ballet companies, musicians, etc. Undoubtedly the finest theatrical artist to appear in Canberra was the celebrated solo actress, Ruth Draper.

The emergence of Canberra Repertory in 1932 has since proved to be the most important event in the story of theatre here. The Society was founded by Dr. L. W. Nott and Dr. B. T. Dickson. Dr. Nott was the first President, and Sir John McLaren the first Secretary. Dr. Dickson succeeded Dr. Nott as President and held this office for ten years.

The story of the Repertory's growth and the activities of other dramatic bodies such as the Acton Sunday Night Players, is an interesting one, worthy of a separate article, which shall be written later in the year.



R.W.  
50

# OUR MAIDEN REVUE . . .

## A POST MORTEM

Our first revue is dead and snigger mortis has set in. From all standpoints it was a great success. After the curtain had fallen on the final night there was an atmosphere of quiet triumph. A challenge had been met and pre-performance anxieties had been dispelled.

"Capital Capers" compared favourably with the revues of universities with twenty times the resources of the Canberra University College, and where part-time student participation in revue is almost unknown. Enthusiasm was the dynamic which swept aside all difficulties and drove the production on to success. The revue should stimulate an awareness of the University College which previous inertia has retarded. With refreshing defiance, many of the absurdities of life in the Federal Capital were laid bare, before an audience, only a small section of which could have been drawn from the student body. This initial success is therefore an important event in the development of the College and its influence on local society... Next year we shall face the staging of revue with the confidence that comes from past success.

### EARLY LAUGHS

Deceived by false starts to the National Anthem and the arrival of bogus dignitaries, the audience were chuckling before the curtain rose. "Baby" Bill Morrison, wearing a specially constructed napkin, announced the commencement of "Capital Capers—a 'rank' production."

*Bill S. Morrison, Kevin Rogers and Bill Wells* played the three Communists in the first sketch,



Jill Crichton

opening the show confidently. All did well, especially *Bill Morrison*, who did not miss the chance of a laugh. Their mechanical actions were effective and they carried the script, which although mildly amusing was too crude for good satire.

The skit on the Department of the Interior was one of the highlights of the show and captured most of the idiocies attributed to it. *Jill Crichton* and *Bob Byrnes* were adequate as the civil servants. The civil servants song was generally good, all the soloists winning laughs, but the chorus could have been stronger. *Ken Rogers*, as the old man looking for a house, made an excellent entrance and his confession that he was a proof-reader on the Canberra Crimes received one of the laughs of the night. *Ken Rogers'* song was excellent and well sustained, and showed that he has that too rare talent for making laughs even when the script is not funny. By contrast, *Trevor Betts*, although handling difficult parodies of Gilbert and Sullivan's works, with skill and a pleasant voice, lacked stage personality. As the housing clerk he gave the part no character, being nether rude nor bored.



Bill Morrison

### PRODUCTION FLAW

The gap between Act 1 and Act 2 was a major flaw in the production and had full scale rehearsals taken place earlier the need of a comedian or an entract would have been discovered. The result of the delay was that the sparkle had evaporated and the merriment had died and at the beginning of Act 2 the cast had to recapture its audience. *Trevor Betts'* reading of a song, to the disturbing accompaniment of the crashing of scenery and the thudding of hammers, was a gallant improvisation, but no more.

The second act, set in the King's Hall, provided some excellent impersonations of several of our better known politicians, although at times the political humour was crude. *Bob Byrnes* as the guide did well. *Jim Peade*, a thinly disguised Dame Enid Lyons, carried out his part, which was in dubious taste, adequately. One of the droll turns of the show was the *Bill Morrisons'* handling of the Liberal-C.P. coalition. *Bill L. Morrison* revealed a winning stage personality and made a confident debut in the part of Houmingi, but talked through several of his laughs. He oscillated between an

Al Jonson and a "your guess is at his best when using his natural voice. His characterisation of Menzies as a buffoon was a little astray.

*Pierre Hutton* gave a fine characterisation of R. G. Casey and re-appeared, sufficiently different, several minutes later as a mysterious character. *Ken Rodgers*, as the old man, joined him in a crude but amusing sketch on the onus of proof.

The politicians were effective and in good voice for their song.

The politicians were effective and in good voice for their song. *Scott Campbell* was amusing as Billy Hughes, but laboured his song. *Kevin Rogers* was fine as Dr. Nott, and the animation and personality with which he put over "An M.P.'s Life for Me" was one of the gems of the show.

## BRAVE NEW WEDDING

The sketch, Cupid Rampant, opening Act 3, broke new ground. An exhibition of the tyranny which threatens to replace our present society, it moved more slowly and struck more seriously than the rest of the revue. *Ken Rogers*, the bootlicking and bullying sergeant, and *Nancy Gleeson White*, a cross between the Chief Guide and Madame Kollonbai ("sex is as simple and necessary as a glass of water") were outstanding; *Pierre Hutton* (the orderly) and *Dick Woolcott* and *Jill Crichton* (the unmarrieds) turned in very polished work. The script, however, earned the main credit with its obvious theatrical merits and the skill with which it showed what tyranny is. H.D.

The latter half of the scene in the Government offices, between *Gerry Nutter* and the versatile *Kevin Rogers*, this time in the role of a country hayseed, was one of the best parts of the revue. *Gerry Nutter* (the clerk) was slick, perhaps too efficient to be in keeping with the character the revue was attributing to Public Servants, but he was sufficiently rude and the speed he used was in excellent contrast with *Kevin's* lugubrious Dave-like lines.

## HOSTELS HIT

The Clacton Pest House sketch followed. *Lindsay Gardner*, as the Balt maid, showed what could be done with a small part. *Jill Crichton* and *Nancy Gleeson-White* made the best use of a flat script. *Tim Ellis* as the diplomat was effective, but seemed uncertain of his lines.

*Lorelee Carstens*, singing "Boarding House Blues," supplied the only touch of glamour in the show. She sang with clear diction, but looked "sweet sixteen" rather than the husky siren of the small hours of the morning.

All characters were drawn together for the final hostel room scene. *John McCredie* as the drunken limerick reader was amusing, but the highlight of the scene was the Rep. rehearsal of "A Motor Bus Named Narrabundah". It was a clever skit handled particularly well by *Gerry Nutter* (Hank) and *Nancy Gleeson-White* (Kate), but it was lost on an audience apparently unfamiliar with Tennessee Williams. The finale, sung by all was rendered with gusto and genuine enjoyment.

The chorus deserve considerable praise. Apart from their performances, which gave them little chance to show their talents, they clothed themselves (and others), worked well and were always cheerful.



Nancy Gleeson-White

The orchestra achieved a reasonable degree of co-operation with the vocalists.

The make-up was excellent, especially that of the Bill Morrisons, for for this we must thank Pat Quinn, Steve Parsons, Adrian Borzell and Lorna Curtin, who offered their invaluable assistance.

The stage management was a little ragged, especially on the first night, but this was due to not having a full rehearsal with scenery—a failure which can easily be avoided next year.

The WHOLE show was original; every song and every script, and this is no mean feat when most revues seem unable to rid themselves of routine stuff.

Financially, the revue was a great success, and for this we must thank, among others, business managers Ray Percival and Gordon Low.

RICHARD WOOLCOTT

## REVUE COMMENT

Dear Sirs.—Last Thursday evening I was a member of an audience which thoroughly enjoyed a performance of "Capital Capers."

The first performance of a Revue by the students of the College will, without a doubt, prove to be a landmark in the history of our rapidly developing College. I would like all who had a part in the production to accept my congratulations upon producing such a good show and for providing another avenue through which the College is brought before the public of Canberra.

Great credit must be given to all those who took a part in what must have been a task of some magnitude. It is very gratifying to be able to look back upon such a very good performance. There is little need for me to comment upon the acts which went to make up the revue because the commendation heard on all sides speaks for itself.

I hope a revue will be an annual event and that it will become a regular part of commencement week, taking its place with the Commencement Ball and the Conferring of Degrees.

T. M. OWEN,  
Registrar.

## ARTICLE ON WOLFE CRITICISED

### "Advice on Introducing little-Known Geniuses."

A recent article by Mr. Powell leads me to inquire "In what consists the genius of T. Wolfe?"

Please do not misunderstand the tenor of this question. I am not uninterested in "immense all-embracing panoramas of life," specialised in, apparently, by Thomas Wolfe as well as Cecil B. de Mille. A very dear friend of mine becomes ecstatic whenever the octopus fight in de Mille's "Reap the Wild Wind" is recalled. However I have been completely dependent upon meeting these experiences, vicariously. I have still to feel the embrace of Thomas Wolfe's view of life.

Really, Mr. Powell's substitution of adjectival nonsense for criticism, and eulogy for judgement require a gentle rebuke; gentle, for one is grateful to Messrs. Powell and Woolcott for the great enthusiasm and industry, which has transformed the bleak Student Notes into the interesting Woroni. This gratitude does not oblige one to accept, without demur, its adoption of slick journalistic standards of literary criticism. One of the essentials of a student newspaper is that the criticism should be at least pretentious. When the word genius is applied to any writer, one expects to see confident reasons being given, not fatalistic resignation to the Sunday newspaper cliché that genius is an "indefinable quality."

Without being dogmatic, one would suggest that novelists of genius combine at least some of the following qualities:— powers of sensitive characterisation beyond mere self-representation, dramatic sense alive to the underlying as well as revealed tensions in human relations, intellectual comprehension of the values of the society portrayed, accurate observation of the mechanical processes of life, and finally, a style which fuses narrative and imagery, which relates individuals to their environment.

Not all of these criteria may be relevant to Wolfe's novels. (For

instance, *War and Peace* is the only novel known to me, which, even in translation, satisfies every criterion, yet I have no difficulty in regarding Dostoevsky as, on the whole, a greater novelist than Tolstoy.) Nevertheless, Mr. Powell has supplied us with no evidence that any of these apply.

Firstly, we are told that the main theme of Wolfe's novels is his discovery of the world through his own eyes. This is, of course, very proper, but we are told nothing to convince us that Wolfe is not purblind. It is far from being enough to tell us that he is mature, broad-shouldered, and so secretly affined to the "mystical past" that he can penetrate the spirit of Teuton and Texan alike. We can only agree with this conclusion if we are told how he does it, or at least sufficient details to justify the inference. The only other reference to his powers of characterisation informs us that although his characters often add nothing to the narrative, they are all drawn carefully and "are intensely, passionately alive." Does this necessarily follow, from what we have been told?

Of his dramatic sense, we learn that his situations, also, are drawn with great care. Glimpses of the character of a frustrated artist are given, which sound like echoes from, if not direct poses based on the Leonardo da Vinci of the Notebooks. (I quote Leonardo: "There is no greater sorrow than that the execution should fall short of the conception."— from memory I hasten to add.) The great artist is not obliged to set out on a quest for "peace and contentment of soul," as it would seem Mr. Powell intends us to believe. This is more generally accepted as occupation for a saint, though some artists like Leonardo and Kafka have participated in the qualities of both saint and artist, to some degree. The less complicated artist is motivated by what is loosely called the urge to create. Creation involves representation of the conflicting forces of human motives with their like,

or with forces more terrible, that drama emerges. But is the conflict which leads to "despair", "frustration", and "disillusionment" the drama of "maturity"? The answer to this question lies, I believe, in the artist's ability to convince us that the society to which he has applied his genius is rooted in self-destructive evil.

In trying to test Wolfe by this standard, we find little evidence of his philosophical comprehension of social values. It would seem that his criterion for Germany was the "haunting beauty of that magic land" which "had been his soul's dark wonder." We are not told whether the cause of Wolfe's frustration is that German's just do not behave in fairy-like conformity to this aesthetic ideal. And what is this something evil, "something stricken in the South long long ago?" Is it a recapitulation of Uncle Tom's Cabin, which was at least good revolutionary stuff, or has Wolfe really penetrated beneath the malaise of black-white relationships, and shown this evil as one which will destroy American society as surely as the helots destroyed Sparta? Mr. Powell makes no attempt to clarify either of these possibilities.

Accurate observation we would take on trust, if there were anything in the quotations from Wolfe that suggested acuteness in differentiating between the man who wipes the sweat off his brow with his hand, and the man who passes his hand across his brow when embarrassed. Instead we are told that even in the city he cannot distinguish one face from the multitude. Nor can the reader of Dostoevsky, but it has not been shown that Wolfe shares the qualities which make Dostoevsky a genius.

Finally, as a stylist, we hear that Wolfe's prose contains a "lyrical splendour," his writing being "immense" and "turbulent", and that a "grandeur" pervades the "whole fabric of his work." If one can overlook the piece of pedantry that lyricism is hardly the thing one would expect to find at the same time as his other at-

tributes of style, unless Mr. Powell is being ironical, then this may be true. I will even accept the possibility that the pseudo, (Shakespeare Donne and John Nesbitt seem to inspire Mr. Wolfe most), platitudinous quotations are not the real Wolfe. However, I submit my case to Mr. Powell as this—from what I have learned of T. Wolfe and what I know of the Kinsey Report, I shall pitch for the latter every time I want to enhance my understanding of "American literature and America."

JOHN MCCREDIE

### Powell Replies

Mr. McCredie's vitriolic attack on my article deserves some comment, if only to warn gullible readers of the dangers of accepting the judgements of the would-be logician, who applies his carefully formulated standards, involving Rules 1 to 5, to a field, whose richness derives from its ability to surmount the rules and machinations of sterile minds. I would suggest that Mr. McCredie's glibly-phrased but vague and almost meaningless "criteria" of genius could be replaced, with equal merit, by any of twenty lists of "essential" qualities.

Mr. McCredie's remark that the quest for a release from frustration and despair, which I identify with the quest for "peace and contentment of the soul" is the occupation solely of the saint, is ridiculous. Perhaps he has never read or heard of Rilke Nietzsche or Proust to mention only a few, but surely he would agree that modern art is not wholly negative, and that it is largely concerned with finding a solution, no matter how subjective or how far from reality, to what Janko Lavrin called the "chaos of contrasts" that besets modern man.

Mr. McCredie seeks justification for what are subjective opinions drawn, not from a meticulous study of the rules and standards of the pedant, but from contact with the writer himself, a contact which I suggest, Mr. McCredie should no longer deny himself, as he so obviously has done in the past.

A. POWELL

## THE SOUND AND THE FURY . . .

To the Editors:

Dear Sirs.—We would like to express through your columns our thanks and appreciation to the following members of the Canberra Repertory Society: The President, Mrs. P. W. E. Curtin, the Secretary, Stephen Parsons, Miss P. Quinn, Mrs. Barnes, Mr. M. Manning and the Director, Adrian Borzell, for their invaluable assistance on both nights of the College Revue. Without their help and encouragement, the Revue could not have been presented as smoothly and successfully as it was.

Again with thanks,

Nancy Gleeson-White  
Jill F. Crichton  
Pierre Hutton  
D. G. Nutter  
W. S. Morrison  
W. L. Morrison  
Kevin Rogers  
Ken Rogers

### MORE IMPUDENCE

*From a certain fairytale.*

"I don't know what you mean by glory," Alice said. Humpty-Dumpty smiled contemptuously. "Of course you don't till I tell you—I mean there is a nice knock-down argument for you."

"When I use a word," Humpty-Dumpty said in a rather scornful tone, "it means just what I choose it to mean—neither more nor less."

"The question is," said Alice, "whether you can make words mean different things."

"The question is," said Humpty, "which is to be master—that's all."

With best wishes to all who battle from behind a *nom de plume*.

PIERRE HUTTON.

### LEO'S

THE CLOSEST CAFE TO  
THE COLLEGE

## VICES AT GUNG AHLIN

Representatives of the universities of England, India, and Pakistan, visited 'Gungahlin' Hall of Residence on Monday afternoon, July 24. They were:

- Sir Raymond Priestley, the vice-chancellor of the University of Birmingham.
- Canon Raven, the Master of Christ's College, Cambridge.
- Sir Philip Morris, Director-General of Army Education during the war and now vice-chancellor of Bristol University.
- Dr. Logan, principal of London University (a position between that of registrar and vice-chancellor).
- Professor Sinha, vice-chancellor of Patna University.
- Dr. Hossain, professor of Arabic and Islamic Studies, and vice-chancellor, Dacca University, Pakistan.

These distinguished guests enjoyed an informal afternoon inspecting our Hall of Residence and its surroundings.

At five o'clock the visitors went to the College to attend a sherry party, and later they were entertained at dinner by the Rotary Club.

T.H.

## DEVELOPMENT OF COMMONWEALTH UNIVERSITIES

On 24th July, at the College three of the visiting University representatives addressed a well-attended public meeting on "University Development in the British Commonwealth."

The first speaker, the Vice-Chancellor of Dacca University, Pakistan (Dr. S. M. Houssain), outlined the problems confronting the universities of Pakistan. The problem of staff was gradually being solved, but the language problem still loomed large in University development.

Sir Raymond Priestley, Vice-Chancellor of Birmingham Univer-

sity, discussed the development of universities in the British colonies. The authorities were guided by three main principles—to keep colleges small, to maintain high standards and to have residential facilities. The United Kingdom conducted examinations and appointed inspectors of these institutions but otherwise they were autonomous. Finances come partly from the Home Government and partly from the colony itself. Reports and examination results left no doubts as to the success of colleges in the West Indies, Singapore, and West Africa.

Maintenance of a genuine sense of purpose must be foremost among the aims of a university, said the Vice-Chancellor of Bristol University (Sir Philip Morris). Although universities were not primarily social institutions, that did not mean that they had no contributions to make to society. The scholar had to realise education was a personal matter, affecting relations between persons and was not simply a matter of acquisition of skill and mastery of subjects and a means to earn money. Even though gifts from benefactors had diminished, universities in England and Wales were in a better financial position than in 1939. They received £17,000,000 annually for current and capital expenditure.

Sir Philip outlined problems facing British Universities. Selection of students and the attainment of a balance between the teaching and research activities of university staff are difficulties which British institutions are attempting to solve.

The speakers and other representatives answered questions asked by some of the attenders.

Sir Douglas Copland closed the meeting and everybody was given the opportunity of conversing informally with the visitors at supper.

G. A. LOW

## B TEAMS WIN MATCHES IN MUD

### A Team's Bve

SATURDAY, JULY 29

B No. 2: University made the most of sunshine in the first half of the game at Turner to lead Waratahs 4-nil at interval. Continuous rain plus Staunton's excellent goal keeping kept University's score to one goal in the second half. Throughout the match play was confined to one half of the field, the ball seldom passing the University half line. Scorers: Craigie 3, Pead 2. Best Players: Craigie, Pead, Jones, Rogers.

B No. 3: On the Turner mud bowl University defeated Old Canberrans 2-1. There was no score in the first half. The prospects of a mud bath, if they lost their footing, did not induce players to put much dash into their play. In the second half, by which time most players had acquired a taste for mud, the pace quickened. Hutton scored for University, but Kestel soon equalised for Old Canberrans. The winning goal for University came from Doug Hill. Best players: Richardson, Dean, Kruger.

## A's DEFEAT AFTER RUN OF WINS

### Both B Teams Win as Usual

SATURDAY, JULY 22.

University A team suffered its first defeat for two months when Norths won 1-0 in a close game. University was unfortunate to lose its star right half Jim Kaye in the first few minutes of play. Mitchell was an able substitute, in spite of his earlier match. On several occasions the University forward line was in a position to score but missed centres proved costly.

North's speed and dash reflected the pressure of their representative players and they will be a hard team to defeat for the premiership honours. The University defence was severely tested by Royle and Smith. The latter scoring the only goal of the match after a movement down the right wing.

B No. 2: In a hard, rugged game at Reid, University defeated Norths 3-0. University's first goal came from Craigie, who received a nice back sticks pass from Pead. Jones, with good play, drew North's defence and passed to Pead for our second goal. Norths attacked strongly but were met with good defence from Walsh and Horne. In the closing stages Pickering made a strong run the edge of the circle.

B No. 3: The game against Kingston resulted in high scoring by both teams. At half time University held a 2-1 lead. Early in the second half the scores were 3-3. University then went ahead to lead 5-3, and finally won 5-4. Credit must be given to Kingston's goalie, whose good saves kept University's total down. Goal scorers: Hill 3, Goldsmith and Percival. Best players: Mitchell, Hill, Ironmonger and Percival.

M. WALSH

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